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J. H. Miller.
A GUIDE

TO

FLOWER PAINTING

IN

WATER COLOURS.

WITH ILLUSTRATIONS

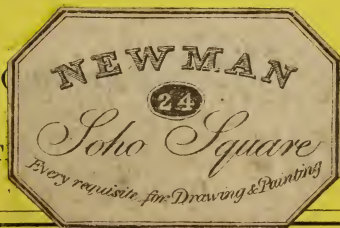
BY

GEORGE F. ROSENBERG,

OF THE SOCIETY OF PAINTERS IN WATER COLOURS, PALL MALL.

EIGHTH EDITION.

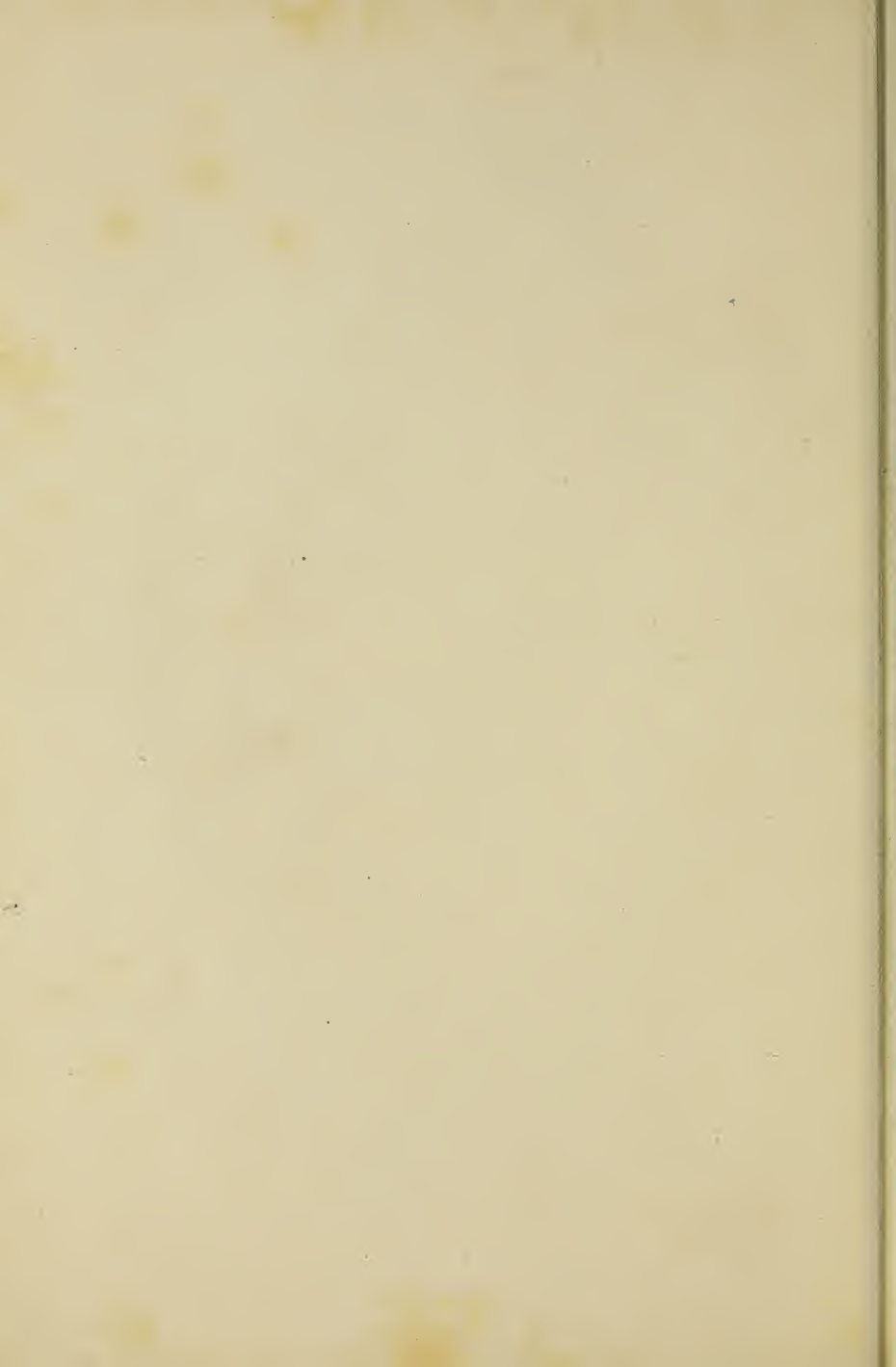
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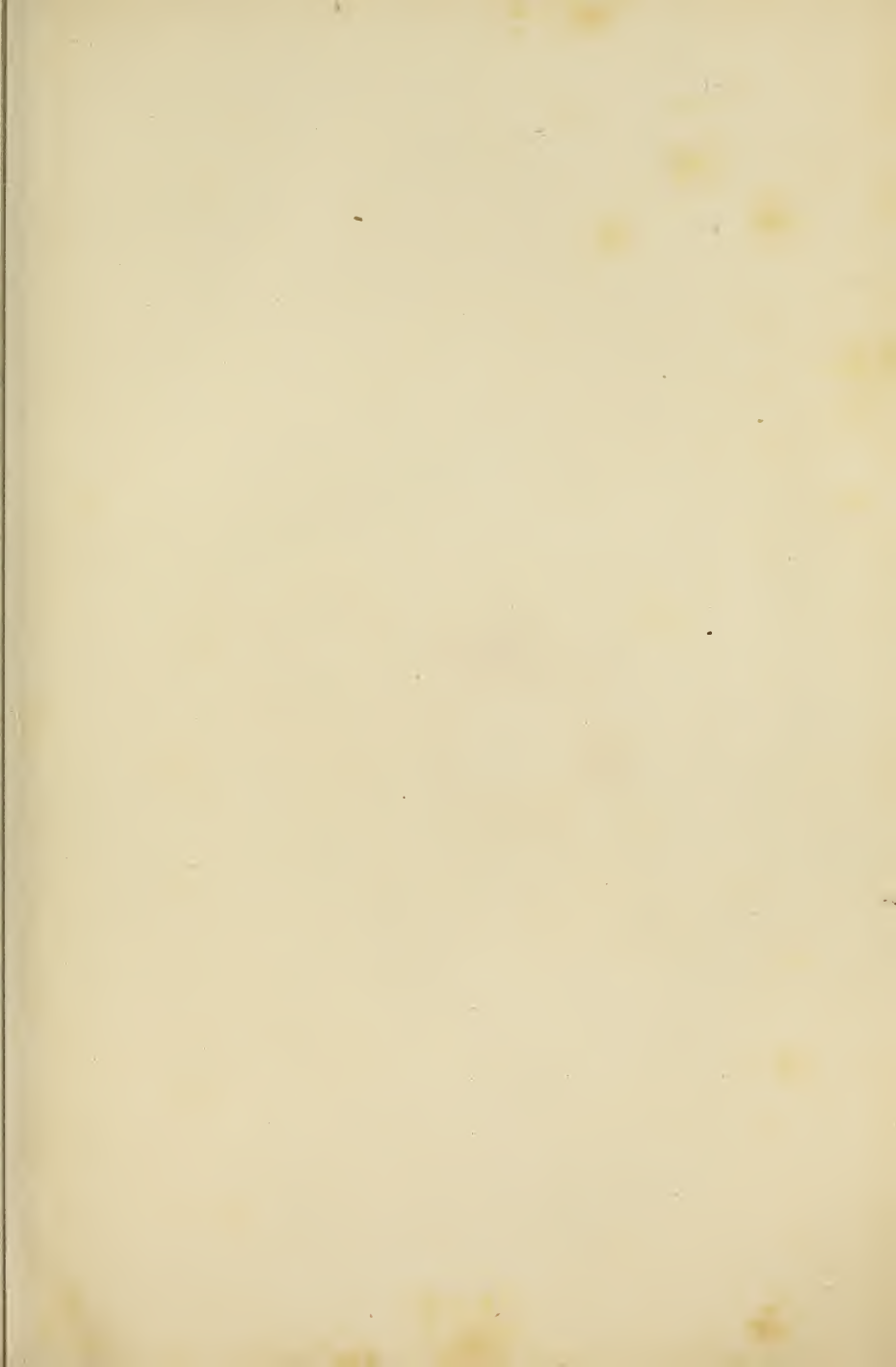


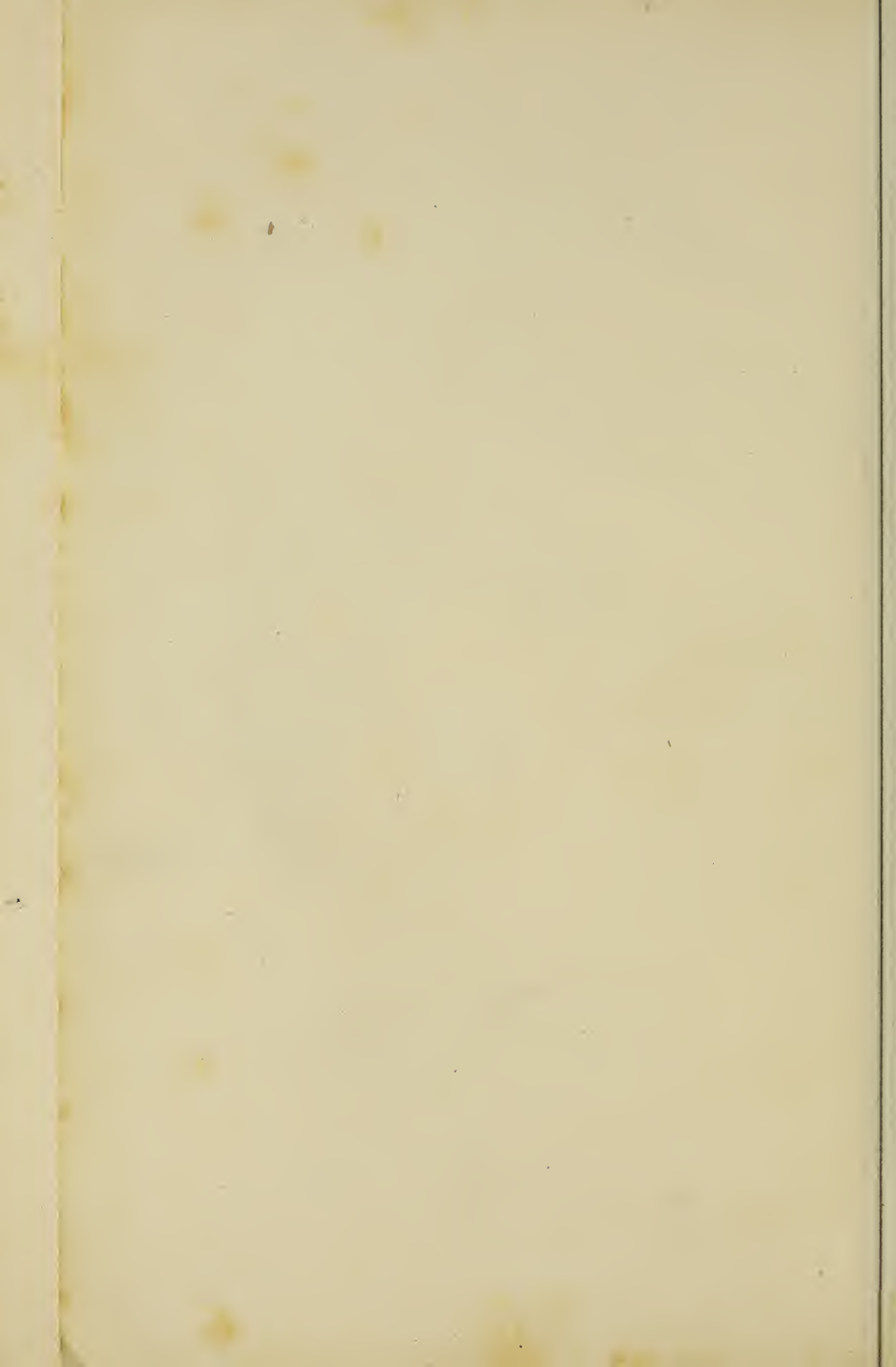
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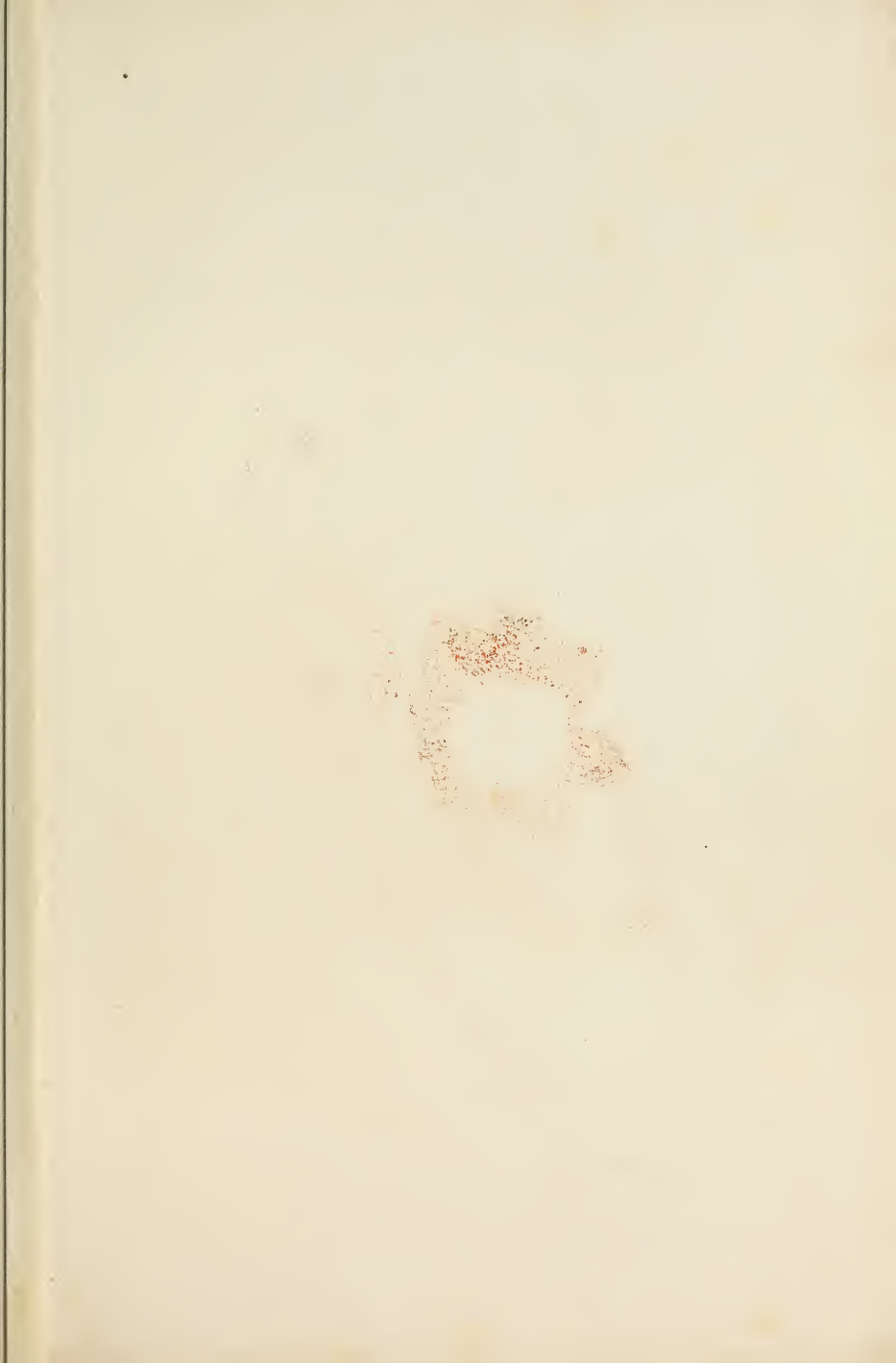
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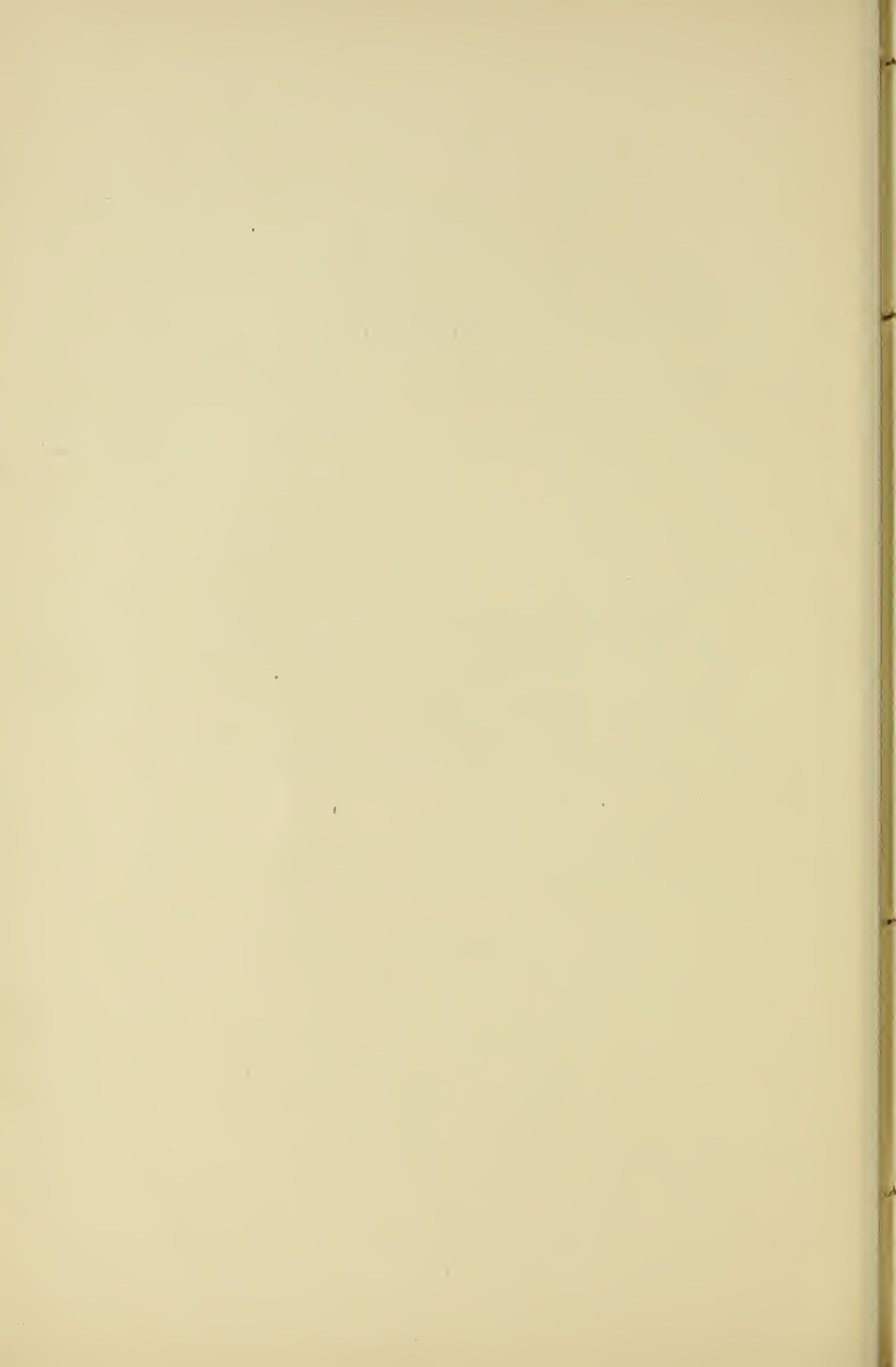
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INTRODUCTION.

IN the whole range of natural objects which have attracted the attention and employed the pencil of the artist, none are more inviting than Flowers. Everything which can charm the eye is to be found associated together in them; their forms, elegant, graceful, and varied, give rise to combinations of light and shade, similarly diversified and charming; their colours, ranging from one end of the chromatic scale to the other, embrace within their scope the most brilliant and gorgeous hues, the tenderest and most delicate tints; while they possess, in addition, surface and texture of equally various character. Thus, combining in themselves every physical attribute of that subtle and elusive quality, Beauty, it is only surprising that more regard has not hitherto been bestowed upon Flower Painting as a branch

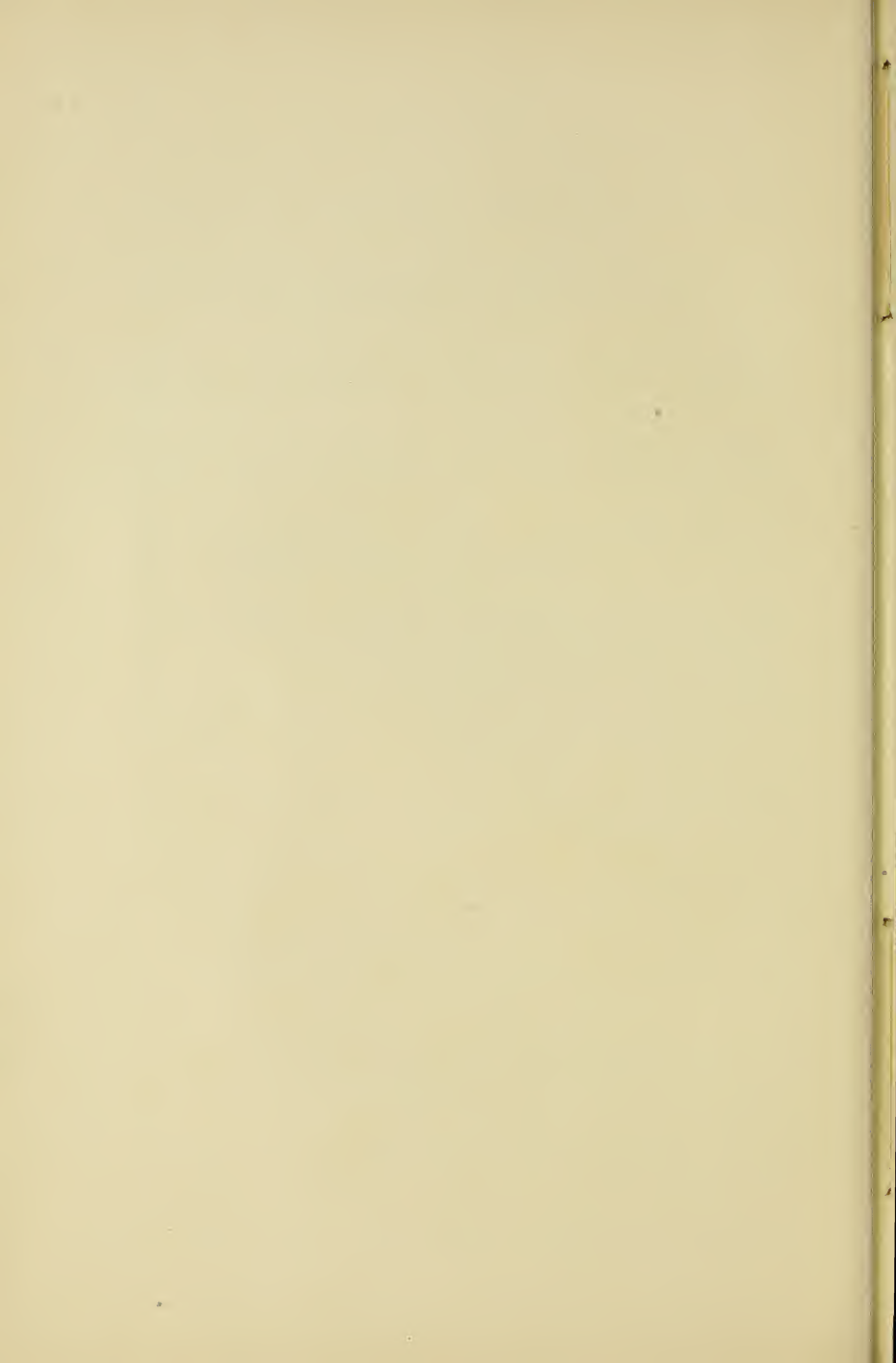
of the Fine Arts, capable of being brought to a pitch of perfection which would amply repay any expenditure of care and study by the lover of Nature, whether artist or amateur.

It is the design of the present work to give, in an easy manner, such useful and practical information to beginners in the Art of Flower Painting, as shall enable them to make more rapid and satisfactory progress than they probably would if left to their own unguided and unassisted efforts.

To remove some of the obstacles which encumber the path of the tyro in this, as in all other pursuits, the writer will endeavour to indicate a true course of study—not by enumerating, at the outset, the best materials and modes of manipulation, but by pointing out to the student how to observe Nature, and render available observation when made; and, after having thus laid a solid foundation, then advise with regard to materials, and methods of using or working with them.

And here it is fitting that the student should be impressed, once for all, with the necessity of careful, diligent, and truthful observation of Nature. Without this, no teaching can be of use—all labour will be vain; and as the writer of this treatise professes

to found his system of instruction upon knowledge attained by minute and thoughtful study of Nature, it is the more incumbent on those who would avail themselves of his advice, to follow in the same course; never taking any assertion for granted until proved by the touchstone of fact; remembering that the teacher is but an exponent of Nature, and must never, for one instant, be allowed to usurp her place. Bearing this maxim constantly in mind, the reader will derive whatever benefit can possibly accrue from the perusal of these pages, and avoid all danger of being misled, or of becoming a mannered copyist.



CHAPTER I.

ON STRUCTURAL ARRANGEMENT OF FLOWERS.

IN Flower Painting, as in all other branches of the Fine Arts, Form is the first thing to be studied. Flowers, like every other class of objects in Nature, have their own peculiarities of structure; and without some acquaintance with their anatomy, it is hardly to be expected that the most careful draughtsman will avoid committing gross and absurd errors.

It would be highly desirable, therefore, that a knowledge of Botany—which may, with propriety, be designated the Comparative Anatomy of Plants—should be cultivated as a preliminary, though not absolutely necessary step, before commencing to draw from Nature; but supposing many readers of this little work to be ignorant of all botanical knowledge whatever, it will be useful to indicate such facts relating to the formation of flowers, and the portions of Plants usually associated with them in representation, as most immediately demand attention.

The Blossom of a Plant, or that which is usually denominated a Flower, is generally composed of the following distinct parts:—The “Calyx,” so named from a Latin word signifying a cup; the “Corolla,” named also from a Latin word denoting a crown; the “Organs

of Germination ; ” and the Seed Vessel, or “ Pericarp,” a name compounded from two Greek words: περι, around, and καρπον, fruit.

THE CALYX.

The Calyx appears most prominently—sometimes, indeed, only—when the blossom is yet in embryo as a bud, and then encloses within its shelter the more delicate and fragile portions of the flower. When performing this, its legitimate office, it is often exceedingly beautiful (the buds of the Rose and Fuschia may be instanced), and should have all incidental varieties of form and position carefully noted and drawn. As the bud expands into the blossom, the calyx, bursting open, falls back, so as to display the corolla and the rest of the flower to the greatest advantage ; or, dropping off, disappears altogether, having fulfilled its allotted duties. It is situated either upon the flower stalk, immediately below the pericarp, or upon, and at the furthest extremity of, that organ itself. In the first-mentioned situation it encloses all the other parts of the flower during the bud state, falling off, in most cases, at the time of expansion ; but sometimes remaining to assist the corolla in its gorgeous display, as in the Lily tribe, of which the Tulip is a most brilliant specimen ; where the three segments of the calyx are scarcely to be distinguished from the petals,* of like number, forming the corolla.

When in the position last named, it only acts as a protection to the corolla and organs of germination ; and

* For the meaning of the word Petal, see page 13.

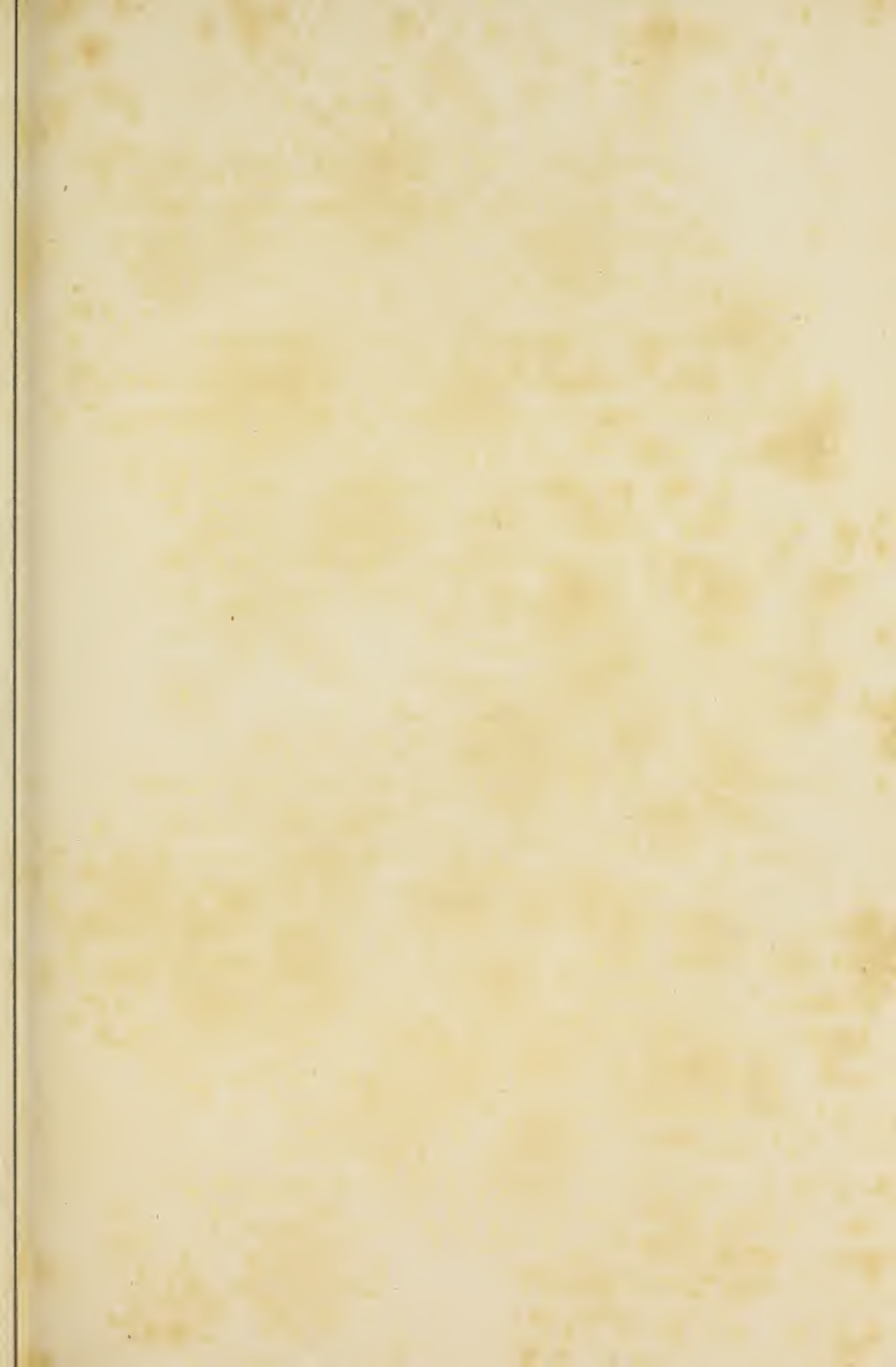




Fig. I.

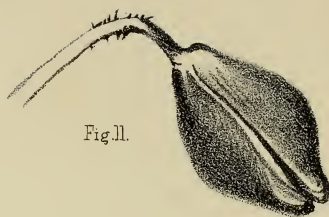


Fig. II.

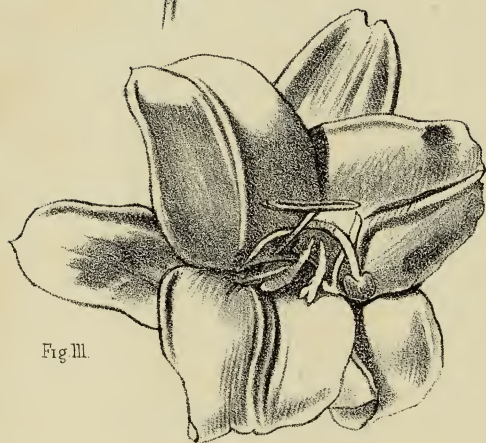


Fig. III.

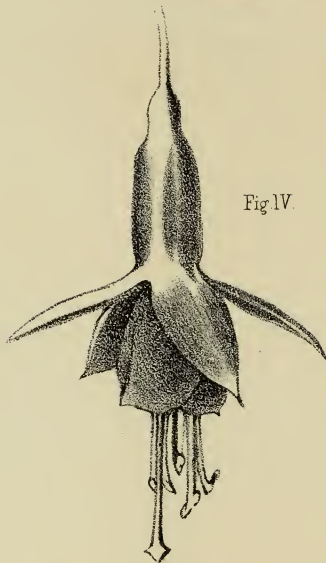


Fig. IV.

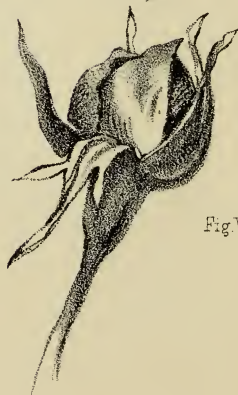


Fig. V.

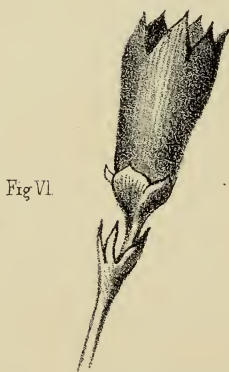


Fig. VI.

Plate. I.

it is then that it most frequently remains after the opening of the bud, sometimes, indeed, continuing until after the decay of the other parts, with the exception of the pericarp. The Rose affords an example of this ; and as a parallel case to that of the Lily, the Fuschia may be selected, in many varieties of which it not only rivals, but frequently excels the corolla in the beauty of its form and colour.

The form and structure of the calyx is, in every instance, remarkably adapted for the purpose for which it is designed—that of affording effectual shelter ; a requirement which regulates its formation, however varied that may be, or apparently widely deviating from any fixed rules—it is invariably so contrived as to prevent the rain from penetrating, being so shaped as to shoot it readily off ; the whole bud, to aid this intention, frequently growing in a drooping manner, as in the Poppy, erecting itself only when about to expand.

To enable it to frustrate the attacks of insects, it is not only of a very firm and comparatively hard texture ; but, in addition, is frequently clothed with stiff hairs or spines, or covered with a viscid gummy juice.

With regard to its construction, it is composed of one single piece, as in the “ *Escholschia* ” * (fig. 1, Plate 1), or of several : in the Poppy (fig. 2), it consists of two ; in the Lily † (fig. 3), of three ; in the Rose (fig. 5), of five.

* The calyx of the *Escholschia* is very remarkably formed, and perhaps can scarcely be considered as formed of one piece, there being, in addition to the cup of the calyx, a cap or hood to protect the flower, and for which the cup appears only to serve as a means of attachment ; in this case, therefore, it is the cap or hood which the author considers as the calyx.

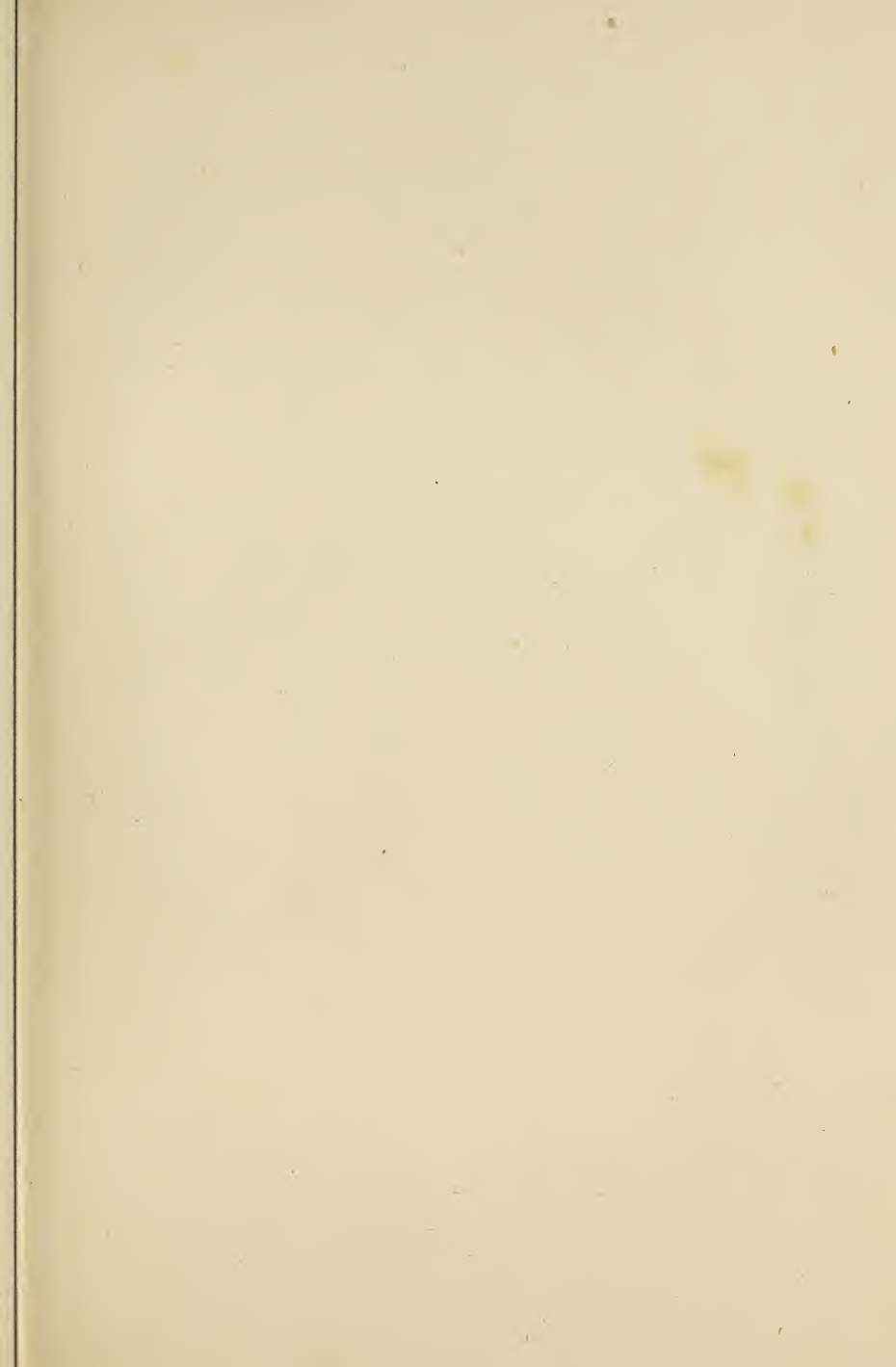
† This flower, for want of space, is figured much smaller than Nature.

When formed but of one piece, it is often deeply notched or divided, as in the Fuschia (fig. 4), and in the Pink or Carnation tribes (fig. 6). All these different conditions occasion much diversity in its mode of action. If formed of one undivided piece, it either—as in the case of the Escholschia—slips off like a cap, or splits open irregularly at the sides, upon the expansion of the blossom ; when, with one or more divisions, it separates at such divisions.

THE COROLLA.

In appearance decidedly the most important, and that which to common apprehension constitutes the “ flower, *par excellence* ; ” frequently eclipsing, by its marvellous brilliance and splendour, parts which, though less obtrusively attractive, are in their way not only beautiful, but, from the importance of their functions, much more essential, really being that which the corolla only adorns.

It would seem as though the corolla were designed to attract attention to the flower ; and, in enabling it to fulfil this intention, Nature has, with its usual beneficence, clothed it in beauty. It flashes upon the eye, radiant with scarlet and gold, or allures by the exquisite delicacy and harmony of its colours ; in either case, thrusting itself into notice by its exceeding loveliness. In form and construction it is endlessly varied, and there seems no better way of instructing the pupil in the character and nature of these varieties than by placing before him outlines of a few familiar examples, giving, at the same time, any little technical information required.



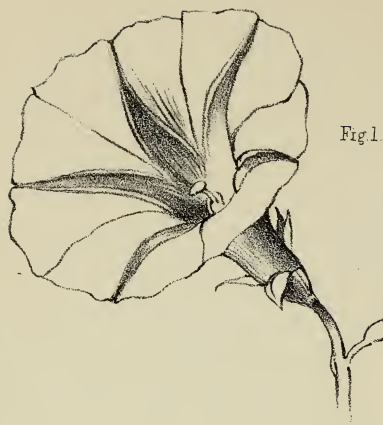


Fig 1.

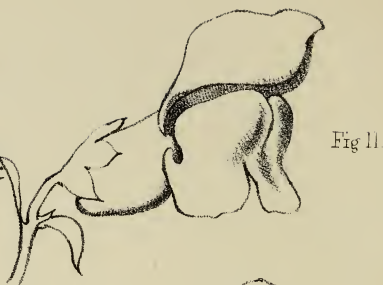


Fig 11.

Fig III



Fig IV

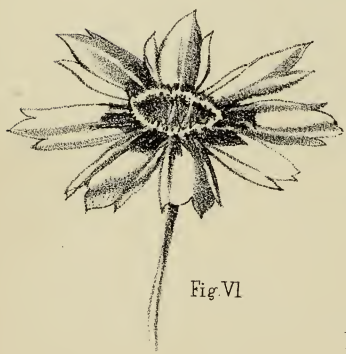


Fig VI



Fig V

Plate II

In fig. 1, Plate 2, the "Major Convolvulus" is shown one of the simplest, but withal most elegant forms of the corolla; it is composed of but one piece, and is, therefore, termed monopetalous. When the corolla is composed of many leaf-like pieces, all separately attached to the calyx, as in the Cabbage Rose or Dahlia, it is called polypetalous; a petal being the word used in botany to designate each of such portions of the corolla. Fig. 1 is contrasted with fig. 2, "The Snapdragon;" another, but much more complex specimen of the monopetalous condition. Fig. 3, of Plate No. 1, is a three-petalled flower, of beautiful form, and otherwise remarkable from having the calyx intimately associated with the corolla. Flowers with four petals have them often arranged in the form of a cross, and are then called cruciform; the single Brompton or Ten-week Stocks, are instances of this arrangement, but are more generally known, and decidedly more beautiful, when changed by cultivation into polypetalous flowers, being then termed double. To avoid multiplying examples, many curiously beautiful varieties of arrangement are omitted; but the five-petalled flowers being unusually diversified, three specimens are figured. The "Pelargonium," fig. 3; the "Nasturtium," fig. 4;* and the "Sweet Pea," fig. 5. Of the polypetalous condition, one example only

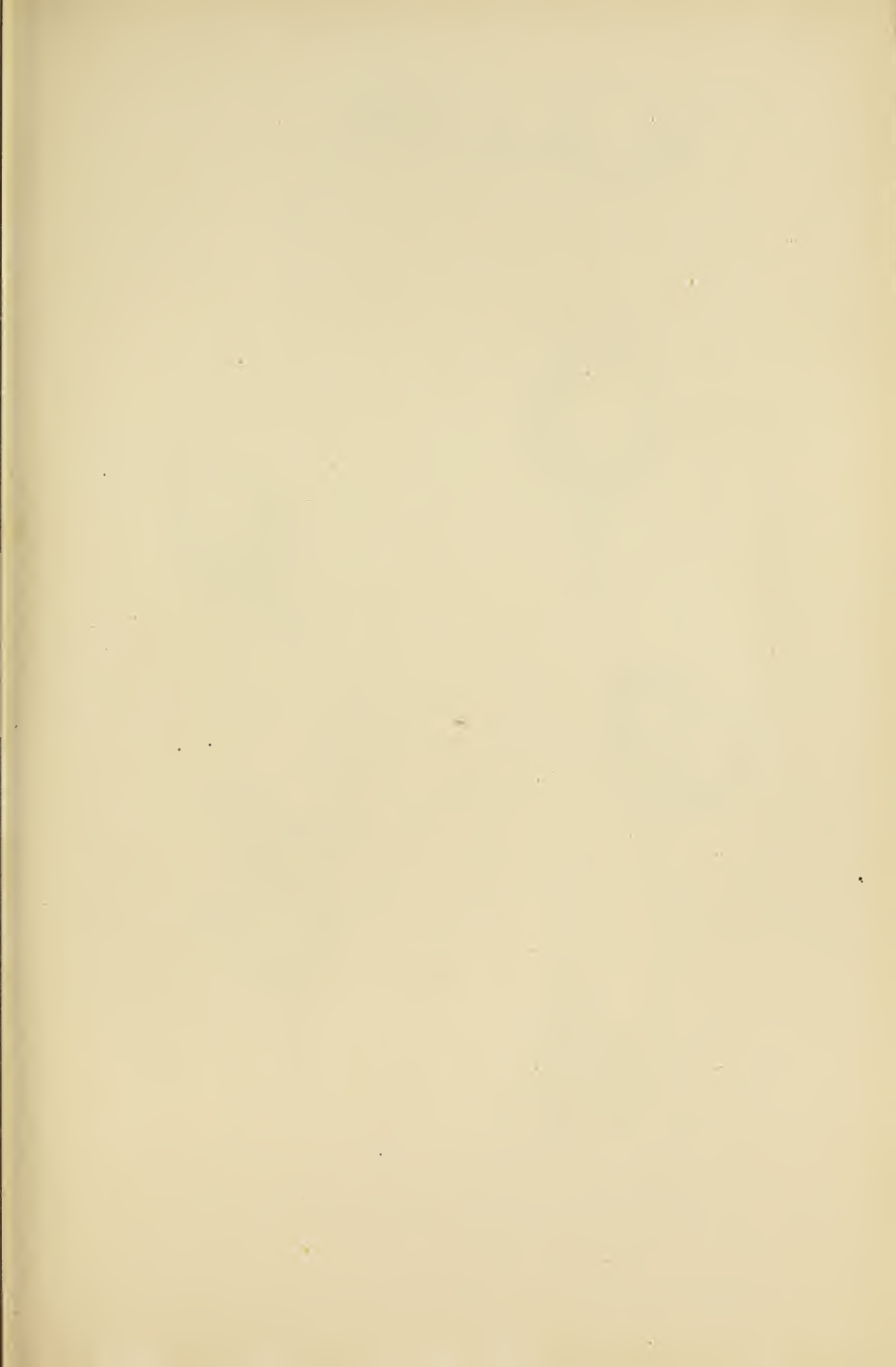
* This flower is likewise noticeable for the spur-like appendage to the calyx, containing the honey, a substance found in most, if not all flowers; for the sake of obtaining which bees and other insects visit them, and by the disturbance occasioned, distribute the pollen and accomplish for them the office of fructification which they frequently fail to achieve for themselves.

is given in Plate 2, the "*Coreopsis tinctoria*," fig. 6. That universal favourite, the Rose, is a polypetalous flower, of perhaps unrivalled beauty.

THE ORGANS OF GERMINATION, AND THE SEED-VESSEL, OR PERICARP.

The organs of Germination are composed of stamens and pistils. It is by the various arrangement of these, both in relative numbers and position, that flowers, or rather plants, are classified according to the Linnæan system of Botany. The stamens are, as their name (from the Latin word *stamen*, a thread) denotes, slender filaments, and support receptacles for the powder denominated pollen; the application of which to the stigma, or top of the pistil (so called from *pistillum*, a pestle, which in form it somewhat resembles), causes fructification. The whole of these appendages are frequently as adorning as they are important to plants; of this, some specimens of the Cactus tribe are remarkable instances. In the White Lily they are prominent ornaments; the delicate green pistil, with its six attendant satellites in the shape of stamens, tipped with golden-hued pollen, affording just that amount of contrast to the spotless purity of the corolla which prevents the flower from appearing monotonous or insipid.

Careful drawing of these parts is most requisite, both in a botanical point of view, and for the finished look they impart when well executed. Careless representation of them, on the other hand, gives a slovenly, disagreeable appearance, and evinces ignorance, the betrayal of which



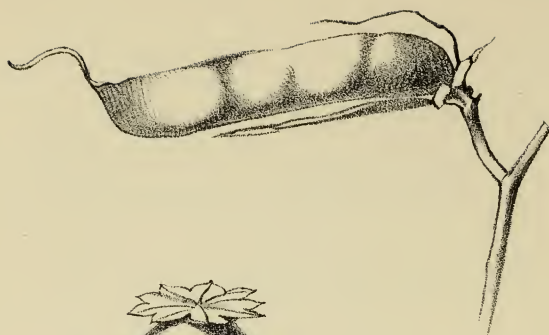


Fig. I.

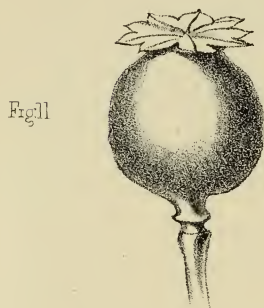


Fig. II.

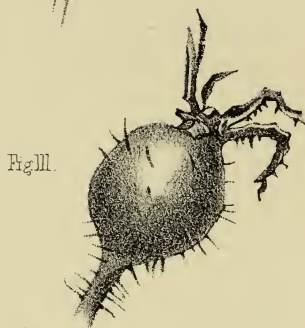


Fig. III.

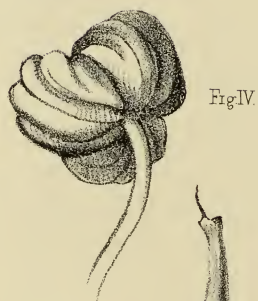


Fig. IV.

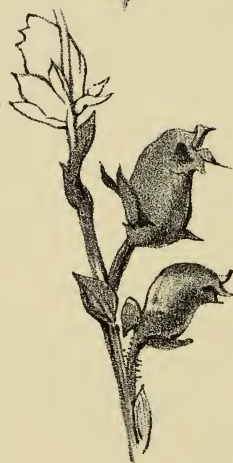


Fig. V.

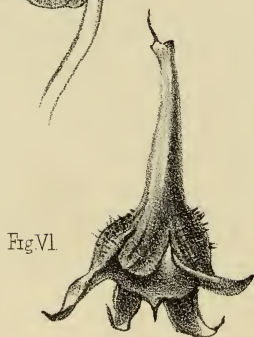


Fig. VI.

Plate. 3.

always mars the pleasure derived from the contemplation of any performance, however otherwise laboured and wrought ; it is the same, in degree, as neglecting to paint well the hands and feet of a figure picture. The situation of the pistil, or pistils, is always at the extremity of the seed-vessel ; the stamen, or stamens, often occupying the same position, but very frequently being attached to various portions of the interior of the corolla. Sometimes the stamens and pistils occupy separate flowers, and those often on different plants of the same species.

The Pericarp demands important consideration, oftentimes being of more beauty and consequence, than the flower which gives it birth ; to corroborate which assertion, the different esculent fruits need only be called to mind. These are all seed-vessels, though scarcely of the class with which we have at present to deal ; but the mere pericarps of the flowers usually painted are worthy of close attention, assuming, as they frequently do, forms of the most singular and novel, yet invariably pleasant nature.

They are placed, in some cases at the foot of the calyx, as in the Rose-bud ; in others, within it, and enclosed by the corolla, as in the Poppy ; some few of the forms which the pericarp assumes are shown in Plate 3. Fig. 1 is that of the Sweet Pea ; fig. 2, of the Poppy ; fig. 3, of the Rose ; fig. 4, of the Nasturtium (if that indeed can be called a pericarp, the seeds having no general, external envelope) ; fig. 5, of the Snapdragon ; fig. 6, of the Major Convolvulus.

Having now extended the remarks upon the separate

parts of the flower so far as space warrants, they must be closed by mentioning, as concisely as possible, its characteristics as a whole with regard to the manner by which it is attached to the rest of any plant it may belong to. It is sometimes placed singly and simply at the end of the main stalk of the plant, as in the Tulip; and at other times it grows associated in clusters of various forms, in long racimes or bunches, erect or pendulous, or in flat circular masses called umbels; in fact, there are almost as many modes of growth as differences of form. The stalk to which each separate blossom is attached, whether long or short, is of the same thickness throughout, excepting just at its junction with the main stem, or with the blossom itself. All stems or stalks of plants generally follow this rule; they never diminish in size, unless they part with some of their substance, whether in the shape of flower, leaves, or other stalks. To represent a stalk as tapering like a snake, is one of the worst minor faults that can be committed in Flower Painting.

THE LEAF.

The leaves of plants though too frequently sadly neglected, are as wondrously beautiful in themselves as those flowers which, by their gaudiness, so often usurp the greatest share of attention. The blossom, indeed, not seldom owes much of its attraction to the contrast afforded, both in form and colour, by the surrounding foliage.

Figured in plate 4 are some of the most usual and

characteristic forms of the leaf; in all of the examples it will be seen that there are ribs or veins, more or less conspicuous; these are, at the same time, the skeleton or framework which support the substance or material of which the leaf is composed, and vessels for the conveyance of sap. They conform in their disposition to the contour of the leaf, not being disposed, as careless observers might imagine, without rule or method, but always arranged with reference to the offices they have to perform, the leaf of every tribe or species having its own distinctive arrangement. There is usually, but not invariably, a central rib, from either side of which others of lesser size branch, alternately or in pairs, these again having supplementary veins crossing from one to the other, until the whole leaf is one mass of network. The drawing of the larger and more important ribs should be faithfully rendered, or the leaf will almost inevitably appear badly drawn, as, however much the leaf may be twisted and crumpled in Nature, they always serve as clues to the labyrinth of picturesque, but—paradoxical though it may sound—orderly confusion; not only enabling one, by their determinate lines, to detect the original contour of the leaf, however altered and adapted by accidental circumstances, but, by their superior firmness and strength, guiding and regulating to a great extent that very confusion which is so charming in its apparent lawlessness. They are usually projecting and prominent on the under, but sunken, like grooves on the upper surface of the leaf; thus serving not only as supports

and vessels for the distribution of sap, but likewise as a means for the rain to run off freely.

Leaves are composed of one piece, or of several, called leaflets, as exemplified by the two first figures in Plate No. 4: fig. 1, the leaf of the Major Convolvulus; fig. 2, of the Rose. Often, instead of being separated into leaflets, they are divided by deep indentations into lobes, as in fig. 3, the Vine Leaf; and are frequently, as in the two last examples, serrated or toothed at the edge, each point or angle having one of the lesser veins terminating in it.

The necessarily brief series of facts relating to the structure of flowers and their adjuncts has been written with the idea of guiding pupils in their researches; all that is intended, and has been attempted by it, is to put them in the right track.

It may be safely enunciated as a rule, with perhaps no exception, that nothing is ever thoroughly well represented in Painting, which has not been studied, so as to perceive its perfection.

All the parts so diversely formed, which have been thus cursorily enumerated, owe their existence to the fact, that they are intended, in whatever form they may exhibit themselves, to perform essential duties in the best and most perfect manner. Need it be urged, then, that a due appreciation of the admirable way in which they invariably accomplish their intention is necessary to infuse true spirit into their representation, without which such appreciation will be dry and unsuggestive, or incorrect and unmeaning.

Fig I

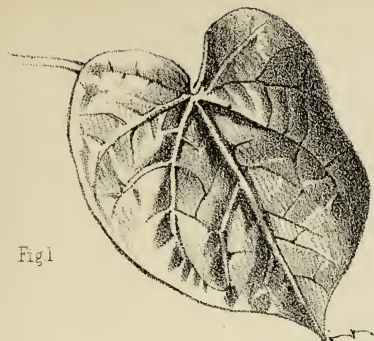


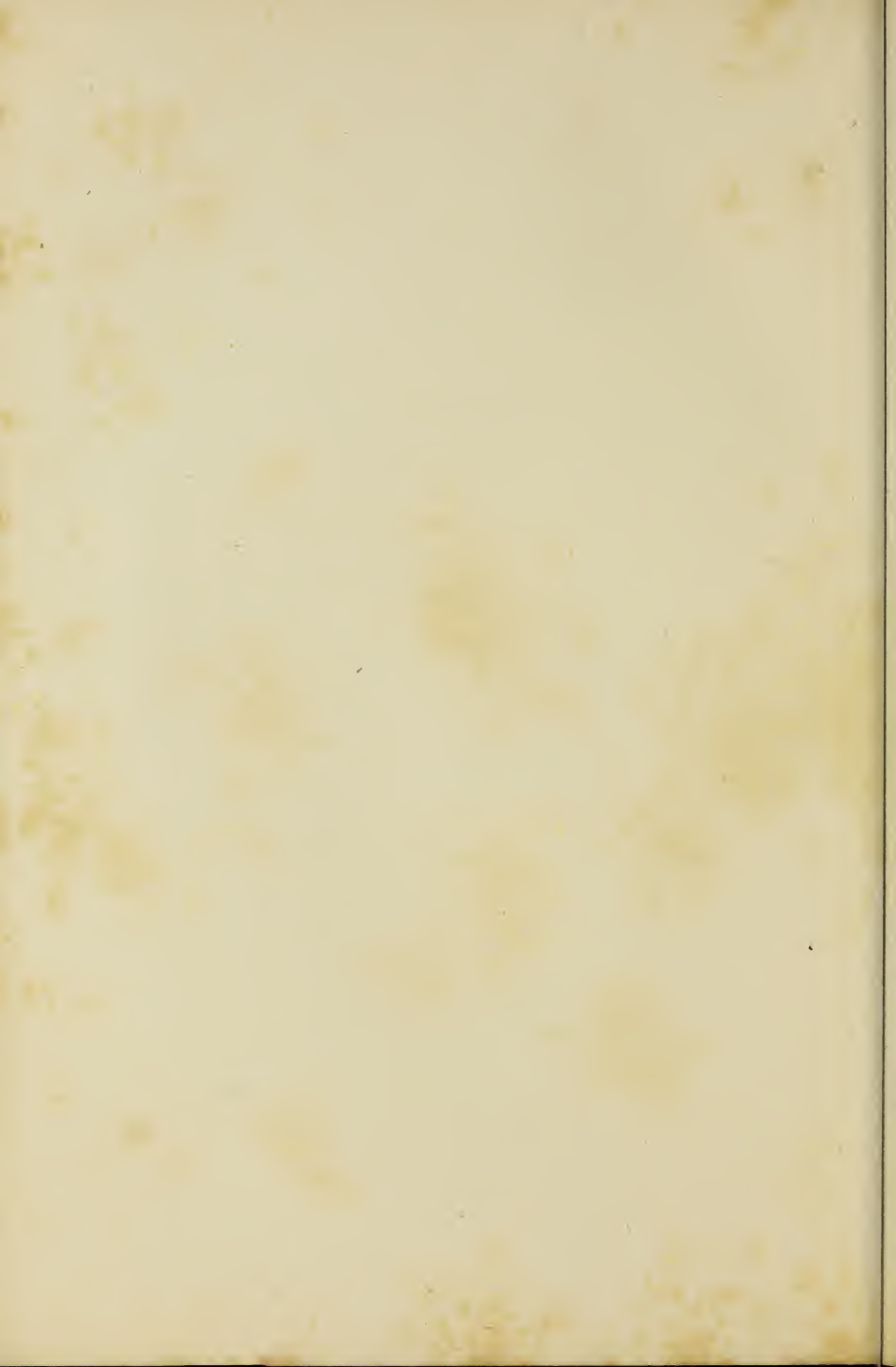
Fig II.



Fig III.



Plate, 4.



CHAPTER II.

ON MATERIALS GENERALLY, AND THE METHOD OF USING THEM.

IN strict accordance with the course of instruction advocated in the Introduction to this work, the best and readiest method will now be considered, of using, to most advantage, the materials placed at the disposal of the Artist or Amateur, for the visible development of the practical information obtained by the preliminary course of study suggested—the most speedy, provided it afford the requisite amount of finish, being invariably the preferable, not only from the saving of time effected, but also from the pleasure afforded by the exhibition of ease and power in handling the materials employed. The word finish, as used in Art, it must be borne in mind, does not mean labour, but the artistic accomplishment of an apparent resemblance to that perfection displayed in all the works of Nature; to achieve which, it is true, labour must not be grudged, but should be rightly disposed, not in the production of a smooth tea-tray surface, but the evincing of a thoughtful intention, and a fitness in every means made use of; learning in this, from the lessons taught by Nature, how in Art best to emulate and to simulate her.

To commence, then, with the foundation. The paper recommended by the writer is cold-pressed Antiquarian, Whatman's make, as possessing a sufficiently smooth and even surface, together with good substance, or body. Whatman's plain Imperial paper may be used with advantage should a smoother surface be desirable. To prepare for use, first cut the paper to the required dimensions, then sponge well with clean water slightly on the surface intended to be worked upon, to remove any dirt or grease, but more heavily on the opposite side, to swell the paper in size.* It should then be glued, or pasted down, by the edges (a margin of about half-an-inch being used for this purpose) to a smooth deal drawing board, or panel, free from knots, and of sufficient thickness—say three-quarters of an inch—not to warp, as the paper, when drying, contracts with very considerable force, so much so, that care should be taken not to strain it too tightly whilst wet, for fear of its either cracking, or pulling up the glued edges before they are firmly set. It is principally to secure this contraction, which renders the paper beautifully flat and free from inequalities, that it is wetted before straining. Deal panels are recommended in preference to all others, as imparting to paper stretched upon them a most agreeable surface for any kind of manipulation employed in Water-Colour Painting.

The paper prepared, the pupil should, first ascertaining that it is perfectly dry, proceed to draw carefully upon

* That surface of the paper should be selected for use upon which, when held up to the light, the maker's name can be read.

it, with a moderately hard lead pencil, the outline ; employing the rubber as seldom as possible, to avoid injuring the surface of the paper by abrasion. The habit of outlining with the brush, using a colour of the same hue as the object to be delineated—a method every way superior, giving greater freedom, and dispensing with the rubber altogether—is recommended to be acquired as soon as practicable.

The outline completed, the next process is, after due thought and consideration, to tint in the different local colours apparent in the subject with a pale wash of colour (the true tone of the local colour can only be discerned in the half lights and half shadows, it being equally destroyed by great excess of diminution of light). To be able to wash or tint in a tone of colour smoothly and evenly, with ease, is a great desideratum in all Water-Colour Painting. To accomplish this, the manipulator should fill a brush (a good goose quill, brown sable, is the best for Flower Painting) moderately full of colour, and commencing at the left and uppermost extremity of the space to be covered, working downwards to the right, use just sufficient pressure to cause the colour to flow readily from the brush ; which should never be suffered to become empty, but be constantly kept supplied with colour of the same amount of fluidity. Let the learner keep the wash as compact as possible, not allowing the outline of the space to be filled up far, without completing the interior to the same extent, and preserving a convex rather than a concave edge to the advancing portion, never working back to, but always

from, the starting point. If, in the midst of a wash, the brush is suffered to become empty or nearly so, when refilled and applied to the part last completed, and consequently nearly dry, the results are very disastrous ; as the fresh supply of colour, from its superior fluidity, runs into the dryer, driving some of that before it, so as to leave, in drying, a ragged dark line of demarcation, sometimes feathered in a manner very curious, more so than desirable.

So soon as the first wash is dry, the whole of the parts to be occupied by shadows should be covered by colour of the depths and tones which prevail in the half shadows, softening the edges of the washes where requisite, by using a clean brush just moistened with water, to take up the superfluous colour, which would otherwise dry with a sharp outline. To vary the tone whilst proceeding with a wash, without destroying its smoothness—a requirement of constant occurrence—the brush must be quickly emptied of the colour to be changed, by swilling with water, and pressure against the edge of the vessel containing the liquid, or by wiping it dry in a piece of linen cloth ; then as quickly refilled with colour of the desired tone, but of slightly less fluidity than that before used, and continuing as in an ordinary wash. When the shadows, or rather the half shadows, are sufficiently dry, a second depth of local colour may be passed over such parts as require it, and continued over the half shadows ; after which the darker portions of the shadows should be painted in, using the brush very lightly, to avoid disturbing the colour already on the paper, and never

repeating a touch whilst wet—the whole being then finished by stippling such parts as demand still further increase of depth, or which may be found defective through faulty workmanship or other causes.

“Stippling” is the term used to describe a method of working, by applying the colour in minute detached touches, instead of washes, but which mode of manipulation, though much employed by many eminent artists, is only recommended in such cases as the above, and even then to be sparingly made use of.

In the process just described it will be perceived that the colour is applied in successive layers, or thin washes (commencing with the lightest tones), until sufficient depth is attained. This method the writer considers, and recommends, as superior to all others, where transparent colours are made use of; but should body colours be worked with, it must be considerably modified and altered, light tints then being frequently passed over darker ones, and as many of the most indispensable colours or pigments are partially opaque, slight departure from the general principles laid down is occasionally, nay, often, requisite.

Before descending more minutely into details, by describing the modifications of system, and manipulation, demanded by the different qualities of many of the pigments employed, as well as the exigencies arising from the peculiarities of particular subjects, it will be desirable to develop just so much of the theory of colour as is required for practical explanation of the rules for combining or mixing colours judiciously, to obtain the

different compound hues continually called for. The student is supposed innocent of all knowledge of the theory of colour, in compliance with a settled plan pursued throughout this work, by which he is regarded as one totally ignorant of the subject treated upon for the time being, and of the particular knowledge or information required for the successful elucidation of it ; to avoid what the author conceives to be an error in many works of the same class—that of being too technical and abstruse for beginners.

Properly speaking, there are but three colours in nature ; these : red, yellow, and blue, are called primaries—orange, green, purple, and all other hues, are only composed from the first three named. The student has then to consider, when regarding a colour in nature (using the word colour in its common and wider application), supposing it be not one of the primaries, in what proportion it is composed from them : for instance, if orange be the colour under consideration, the relative quantities of the red and yellow forming it must be determined ; if green, of the blue and yellow ; if purple, of the red and blue. This habit should be acquired without reference to the actual cakes or tubes of colour contained in any box of pigments ; it is only after such analyzation, that the attention should be directed to those, for the purpose of selecting the best adapted by their qualities for obtaining the desired compound. As, however, very few, if any, of the artificial pigments employed at all approach the purity of theory, this is not so easy a task as it, at first thought, may appear. It will

not be sufficient, for example, if intense green be required, to use any bright blue and yellow to produce it that may offer ; a blue and yellow must be chosen with as little adulteration of red as possible, which being the other primary, is, by consequence, the most antagonistic colour to a combination of those two ; a very small proportion of it sufficing to subdue the brilliancy of green. Thus again with purple, which is formed of red and blue, the addition of yellow destroys its purity. In the case of orange, blue is the opposing element. Now then, to reduce these hints to practice :—Antwerp blue, although very brilliant, will not produce a bright purple when united to red, because it has a slight yellowish tone. Cobalt blue, on the other hand, having a reddish tinge, is well adapted to make one ingredient of a bright purple, but is incapacitated, by the same quality, from making a pure green. Chrome yellow No. 1 will, mixed with Antwerp blue, produce perhaps as resplendent a green as any colour on the pallet ; chrome No. 2 will not affect the same brilliancy ; and a very dull affair, indeed, will result from the use of chrome No. 3, the two last-named pigments, having a considerable amount of red in their composition.

The examples already given will prove sufficient, without larger enumeration, for the purpose of showing the practical utility of studying the principles of the theory of colour ; to which also a clue has been afforded, that can be used for elucidation without further explanation.

The physical, or mechanical, properties of colours

are reserved for consideration in the succeeding chapter ; the present one being concluded by a list only of the actual colours made use of, and recommended, by the writer.

For the information of the reader, the colours enumerated in the following list are classified according to the three primary divisions of the chromatic scale, with the exception of those called browns and purples, which are added in a supplementary division.

The different degrees of transparency and opacity of the various pigments is also mentioned ; and those most used, pointed out by a mark thus —.

		QUALITY.	
REDS	Extract of Madder Carmine	Transparent	———
	Pink Madder	Transparent	———
	Lake	Transparent	
	Vermilion	Opaque	
	Venetian Red	Semi-opaque	———
	Indian Red	Opaque	———
YELLOWS	Chromes 1, 2, 3, 4	Opaque	———
	Gamboge	Transparent	———
	Indian Yellow	Transparent	
	Yellow Ochre	Opaque	———
	Raw Sienna	Semi-transparent	———
BLUES	Ultramarine	Semi-opaque	
	Cobalt	Semi-transparent	———
	French Blue	Semi-opaque	
	Antwerp Blue	Transparent	———
	Indigo	Transparent	———
	Prussian Blue	Transparent	
BROWNS	Vandyke Brown	Transparent	———
	Burnt Umber	Semi-transparent	
	Burnt Sienna	Transparent	———
AND	Madder Brown	Semi-transparent	———
PURPLES	Madder Purple	Semi-transparent	
	Dahlia Carmine	Transparent	
	Violet Carmine	Transparent	

CHAPTER III.

ON PARTICULAR ADAPTATION OF METHOD AND MANIPULATION.

To illustrate the adaptability to the exigencies of particular and peculiar subjects, of the general and comprehensive system of working developed in the preceding chapter—showing, on the one hand, how to meet such requirements, and, on the other, how most readily to make available the variously constituted pigments employed, which are not only of every degree of transparency and opacity, but also of very different natures, as regards their working qualities—a concise, but yet as detailed and minute a description as the limited space of the present work allows, will be given of the process of painting one or two examples, selected for their wide differences of local colour, texture, and substance.

A flower which at once most prominently suggests itself for this purpose is the Rose, of which only one variety will be taken—the common Cabbage Rose. Of the three reds, viz., lake, carmine, and extract of madder carmine, which are at all adapted, by their hue, for the representation of the local colour of this flower, the extract of madder carmine is the one most

strongly recommended, as being superior in approximate truth of resemblance, and possessing the valuable quality of permanence. To counterbalance these essential advantages, it unfortunately happens to be disagreeable and difficult to work with ; for it is so easily disturbed by the application of subsequent washes, that the utmost caution is required, and is, moreover, of so peculiarly viscid a nature, that it does not flow with ready facility from the brush. In spite, however, of these drawbacks, its other qualities are so valuable, as to render it, in the estimation of the writer, the fitting one to be used of the three mentioned. It should be washed on the paper at once, if possible, of the required depth of local colour, to obviate the necessity of a second addition ; but if that is impracticable, it should not be applied a second time in the manner of a wash, but by a series of flat touches, placed rapidly and lightly in such close juxtaposition, as to fulfil all the purposes of a smooth wash, care being taken never to retouch whilst wet.

For the shadows, a little cobalt, and either gamboge or chrome Nos. 1 or 2, form, with the madder, a combination of very pure tones, which can be endlessly altered and varied. Before painting the shadows, great accuracy should be employed to determine the cause of any variation of tone which may occur ; because, as before earnestly insisted on, unless the greatest care be taken to obtain a correct knowledge of the cause, the effect will, almost to a certainty, be wrongly rendered. If one part of a shadow varies from another, such variation may be owing either to a greater or less amount of local

colour, or of transparency of substance, or to reflected light, quite independently of any increase or decrease of shadow due to change in the quantity of direct light. The alteration occasioned by an increase of transparency of substance is that of lightening the shadow, giving, at the same time, usually a yellower tone to it ; this is seen very markedly in green leaves. Shadows lessened by reflection are otherwise changed ; they receive a tone of colour more or less approximating to the hue of the object reflecting the light. Shadows again, which are cast by one portion of a flower or leaf to another, are liable to be much varied by the proportionate transparency, and depth of colour, of that which throws them. If the substance casting the shadow be very thin and transparent, a certain portion of light passes through and imparts to the shadow a warm tinge of the colour of the substance. As these changes, however numerous, are all caused, in some way or other, by alterations in the form or position of the subject, the slightest variation of them producing such diversity, the present opportunity is embraced of again impressing upon the Pupil the great necessity for elaborate and close study of the drawing or outline, paying due regard both to the actual form of the subject, and the apparent or perspective one—the result of position.

Little further need be said with regard to the shadows of a Rose, but this, that from the quantity of colour used in painting them, the disagreeable working qualities of the madder are most fully developed, more particularly when gamboge is associated with it in preference to

chrome; and that, therefore, the method of using it, once before mentioned (that of painting with separate flat touches placed close to each other), is the only one which can be employed with a good result. In the centre of the flower, where the colour is very rich and deep, but also pure, madder alone will occasionally not suffice for its representation; when such is the case, a little crimson lake or carmine may be added, after the greatest depth attainable by the use of madder has been realized.

For painting green leaves, Antwerp blue, with the different chromes, forms a good combination for the staple of the local colour. If the leaf selected for representation is in a full, broad light, the many little inequalities and undulations of its polished surface will, from the numerous angles of incidence formed, reflect the light, and break up into charming variety that which would otherwise be of a monotonous green. These reflections are mostly of a greenish grey hue; and a pale tone of such colour, which may be produced either by the mixture of cobalt and chrome Nos. 2 or 3, or of Antwerp blue and the same yellow, with sufficient red added (say Indian red) to qualify the too great brilliancy of the latter compound, should be first washed over the whole of the leaf, excepting where the veins are seen distinctly, as these are usually of a bright green, and should be left in this stage of the proceedings, in the form of sharply defined white streaks.

When this first wash is sufficiently dry, a second, composed of Antwerp blue and chrome Nos. 1 or 2,

according to the tone of the local colour, should be carefully applied, leaving the first wash uncovered, in sharply defined spaces of the forms assumed by the grey lights, wherever those occur, but covering the white streaks intended to be occupied by the vein, unless these should require a yellower colour.

The whole having been again suffered to dry, the shadows may be painted in with Antwerp blue and chrome Nos. 2 or 3; if great depth is required, with additional soberness, indigo can be substituted for the Antwerp blue. A wash or washes of gamboge should finally be used as a sort of varnish or glaze, to bring out and enrich the colour of the shadows, and such of the high lights toned down and softened as are too brilliant. Care must be taken not to pass the gamboge over any of the grey lights or cool greens of the leaf.

When leaves, or portions of them, are so situated that the light appears to shine through them, rendering them transparent, instead of a greyish green, a bright but pale yellowish green, composed of Antwerp blue and chrome No. 1, must be first used; and the painting when completed, as in the former case, glazed with gamboge.

If the student has learned to exercise his eyes in the manner urged throughout this work, it will be observed, that when a leaf is in the position last named, the darkest shadows will be towards, instead of from, the direction in which the light comes.

This apparent—for it is but an apparent—paradox, need not, however, long perplex the student. As the light proceeds from the reverse side of the leaf, or

such part of it as is rendered transparent, any smaller parts included within a portion of a leaf so situated—which may, from the various contortions of surface, be placed so as to turn the substance forming the plane of the leaf edgeways to the light—will necessarily be less transparent, and consequently darker; the shadows on the surface of a leaf exposed to the direct rays of the light, are darkest where the plane of the leaf is turned in a similar manner. This then occurs on the sides of the undulations turned from the direction of the light, and arises from the circumstance that such receive fewer rays of either direct or reflected light than any other portions of the shadows.

The White Lily is selected for a second example, illustrative not so much of the method of working (from the first comprehensive description of which it is not an instance of individual departure), as to exemplify the necessity that sometimes occurs for slightly departing from, or forsaking, actual truth of representation in one single particular, in order, by so doing, to obtain a greater general correctness of resemblance.

The flower now treated of is difficult to represent successfully, from its exceeding delicacy and purity, and also from the fact, that the reflections of light from its polished spotless surface are much more brilliant than the white paper, on which they are to be depicted. The attempt to rival this brilliancy, by giving the same amount of contrast between the high lights and the local colour of the Lily, as exists in Nature, will necessitate a great increase of the depth of shadow to

maintain a due equilibrium, and result in the loss of that delicate and extreme pureness which is the chief characteristic of this flower. To avoid this great sacrifice of truth, a smaller must be made. As the high lights are to be represented by the white paper, they should be indicated rather than developed, by the slight contrast afforded from a very pale wash of tender grey, made by the mixture of cobalt, madder pink, and gamboge; the same colours, in different proportions, being also used for the shadows, which should be painted of the real depth of the natural ones. By thus altering the scale or gradation of light and shadow (a proceeding often demanded in painting), greater approximation is made to the appearance of the flower, than would be achieved by dogged adherence to the scale of Nature.

The student, however, must be cautious in the use of this example as a precedent for a further departure from truth; nothing but the positive deficiency of the materials employed ever justifies such a deviation.

The present example also affords a favourable opportunity for exemplifying the importance formerly alluded to, of well representing the pistil and stamens, which add so much to the beauty of this flower. They well repay the artist for his trouble, by the assistance they afford him to indicate the recession from the eye of the centre of the blossom; and by the contrast of their colour, increase the chance of successfully imitating the purity of the corolla. Cobalt and chrome No. 1 produce a good resemblance to the delicate green of the pistil; chrome No. 2, quite pure, is about the colour of

the pollen on the tips of the stamens, for the shadows on which, chromes Nos. 3 and 4 may be used. Great care should be observed to preserve a clean, well-defined, yet soft outline to both the stamens and the pistil.

Yellow or orange-coloured flowers are difficult to paint, the shadows on them being very apt, in representation, to become impure and dirty. To avoid this they should be painted, as far as possible, without the aid of blue; as a separate ingredient in the compounds made use of, yellow and red pigments, of different degrees of depth and brilliancy, being employed. In the Orange Lily, for instance, the body of the colour should consist of chrome No. 2, the more intensely orange parts being produced by glazing,* with extract of madder carmine; for the shadows on this flower, chrome No. 2, subdued by the mixture of a little light or Indian red, and, if necessary, a very small proportion of cobalt, may be used. In most yellow flowers that are mainly painted with chrome yellows, gamboge may advantageously be employed as a glaze. Lake and carmine† should be avoided as much as possible; both these colours being very fugitive, and pink madder, or extract of madder carmine substituted for them wherever practicable.

The great difficulty to be overcome in representing flowers of a purple hue, lies in the impossibility, in most

* Glazing, in Water-colour Painting, means the process of altering, or bringing out to its full pitch, the tone of a colour, by passing over it, when dry, a thin wash, either of another and transparent colour, or of any kind of gum or varnish.

† Carmine is so very fugitive, that it has been excluded from the list of colours enumerated in the preceding chapter.

instances, of rivalling the brilliancy of Nature. Some of the specimens of this colour, such as the "Cinneraria," are hopelessly beyond the reach of competition; the difficulty is rendered still greater, from the circumstance that ultramarine blue, which helps to form some of the brightest of the artificial purples, is an exceedingly bad worker. This beautiful mineral colour is almost rendered useless to the Water-Colour artist, unless he employs body colour; as from its gritty nature it is impracticable, without great labour, to apply it with sufficient smoothness. When used for very even surfaces, it must be laboriously and minutely stippled. The most pleasant mixture of colours to work with, forming at the same time a brilliant and a permanent purple, is that of cobalt and madder pink; even this compound, however, is far from being a facile worker—a more than usual amount of care being required in its use.

Purple flowers, irrespective of the difficulties already enumerated, do not present any peculiarities of feature demanding more particular enlargement upon. On the value of contrast, as an agent, which may often be successfully employed to attain brilliancy, a few words will be said at the conclusion of the work. One of the most splendidly vivid, but at the same time treacherous pigments in use is pure scarlet, or iodine. This colour is so bright as to compete even with the scarlet of the Geranium, and, indeed, is the only colour at all available for the representation of that glaring flower. It is treacherous in two ways; being not only very fleeting, unless properly treated, but also liable to total change

of condition, if allowed by any chance to come into close proximity with steel, contact with which turns it into a mass of dull orange coloured jelly. To avoid this latter mishap, it should, when not in use, be kept carefully wrapped in paper. To prevent it from fading, it must be applied quite purely, of its full depth, and if not of the precise tone required afterwards, glazed with transparent colours of appropriate hue. If gamboge in any quantity be the colour used for this purpose, nothing further will be required to preserve it from fading; otherwise it must be finally covered with a glaze of gum, or of the spirit varnish manufactured expressly for use in such cases by Messrs. ROWNEY.

The process of glazing is capable of being employed to a great extent, with much advantage; by passing washes of pure colours one over the other, greater brilliancy and pureness of tone often results, than by first mingling the different colours on the pallet. The objection to an universal adoption of this mode of painting is, that it is destructive of sharpness and cleanness of execution, the successive washes made use of considerably exceeding the ordinary number required, and thereby increasing the risk of losing a clear outline, and of disturbing the prior washes.

When employed, the most opaque of the colours used should, of course, be first applied, and also those of the lightest depth of colour; if this particular be not carefully attended to, the peculiar luminosity acquired by this process, and which is its greatest charm, will be lost. In mixing colours generally, if a choice is afforded, it is

better to associate an opaque with a transparent colour, than to unite two opaque, or two transparent ones, unless very pale tones indeed are required; the reason being that most of the transparent colours are more gummy and viscid than the opaque. A judicious mixture of the two neutralizes to some extent this quality of the former; which sometimes, when in excess, as in the case of pink madder, is very unpleasant.

It further appears to the writer, that colours, so mixed are rather less liable to fade.

A very useful mode of working in many cases is to paint the shadowed parts of the flowers with grey, upon the white paper, and when dry pass the local colour of the flower over the whole.

By this method, if skilfully managed, a very pure and beautiful tone of colour may be produced; the red and blue in the grey of the shadows must be carefully proportioned, in order to produce the desired tone of colour—thus, in a yellow flower, if the grey be very blue, a green tone, if very red, an orange tone, will be the result.

If an opaque pigment be used for the local colour, it will conceal the shadows over which it is passed too much, and very little advantage will result from the process.

THE BRUSH.

On skilful management of the Brush itself, much of the success of any mode of colouring depends, the difficulties arising from peculiarities, both of subject and materials, being often successfully overcome by cunning use of that important instrument; whilst want of skill in handling

it will, in great measure, render useless and abortive for practical use the utmost wisdom of theory.

In choosing Brushes, those should be selected that readily afford, when wetted, a single fine point, and yet will not obstinately refuse to assume such other forms as may be required. Great care and judgment ought always to be exercised in determining the proper amount and fluidity of the colour with which it is supplied, relatively to the work intended to be accomplished.

If very full of colour, a sufficiently good point cannot be obtained for the accomplishment of fine lines or strokes; if too slightly filled the colour will not flow from it easily enough for many requirements, nor can a wash of any size be safely undertaken.

To illustrate these remarks, let a *Pelargonium* be selected for representation, and it will be found that very diverse management of the brush is required during the process of painting it. Broad delicate washes being first used, the brush for the execution of these should be rather full of very fluid colour—any superfluous amount of which, left upon the surface of the paper, can be removed by means of a clean brush, that has previously been just moistened with water. To paint the beautiful net work of lines on the upper petals of the flower, called the Flame, a fine point is demanded; the colour used must be thicker and darker, being only just fluid enough to pass without actual check or difficulty from the brush. Occasionally, the surface of various parts of flowers, leaves, and stems, as well as the colours of them, are best represented by

peculiar modes of handling the brush. In the White Lily, the surface, though polished, is yet not perfectly even or smooth in texture; and, in consequence, the edge of a shadow, and sometimes the whole of a half shadow, appears ragged, or composed of a number of irregularly shaped and variously-sized semi-detached portions, produced by the alternating shadowed or illuminated sides of more or less minute hollows in the surface of the petal. The appearance resulting from these circumstances is best imitated by using the brush with a small quantity of colour in it, and dragging it in a sideway or inclined position, so lightly over the paper, that the colour is only caught and retained by the little prominences which occur on the surface. If this be cleverly done, a very close resemblance to the effect of Nature may be obtained with small expenditure of labour; close examination of Nature actually, indeed, appearing to suggest the means employed.

This manner of using the brush is equally applicable where the local colour of any portion of a flower is softened into a lighter part by a similarly ragged appearance. In producing finely pencilled markings, or indeed any fine lines, the brush should always be held at such an angle that the handle or stick may slope in the direction of the line to be drawn, and always used, as far as possible, with a motion from left to right. By observing the former condition, a smooth line of equable thickness will be insured; by the latter, the work will be uncovered so fast as accomplished, and a quicker observation of error or mischance obtained.

CHAPTER IV.

ON PICTORIAL ARRANGEMENT.

HAVING now, by a suggestive course of information, conducted the reader, in the capacity of student, through the various branches of knowledge the acquirement of which the author has deemed necessary for the more successful depiction of Flowers, the work of instruction is yet incomplete, without some hints or suggestions being given, in conclusion, to indicate how the skill acquired may be exhibited to the best advantage.

If the attainment of such skill has been the only object aimed at, it were a pity, if successfully attained, that any portion of it should be wasted or concealed, through ignorance of the most agreeable modes of displaying it. Much more grievous would be the case, supposing it to have been sought as a means to an end, that end being the illustration of the Artist's or Amateur's perceptions of the beautiful. It would, indeed, be grievous, if neglect of one or two simple and obvious laws of composition or design rendered useless and abortive all the labour bestowed on its acquirement.

As, however, this is not a work on æsthetics, very elementary information will be given; only, in fact,

such as will enable the student to avoid glaring errors, and prevent him from palpably throwing away the excellence of representation arrived at. General principles of design are the same for all art ; and, in studying them, works of much greater scope than the present, and treating expressly upon such subjects, should be consulted. [BURNET's works on Form, Chiaroscuro, and Colour, are very comprehensive and excellent.] Very fragmentary illustration only will be given of such of them, as bear more particularly and immediately upon the contracted portion of the Fine Arts under consideration.

Under the head Design, or Composition, are included all theoretical arrangements of Form, Light, and Shade, or Chiaroscuro, and Colour, which aid in practice pictorial effect. The grand maxim to be observed in all such theory is, that Nature must never be violated : in striving after the ideal, the actual ought never to be forgotten. Want of accordance between the theory of art, and the practice of Nature, is, in itself, sure and certain proof of the incorrectness and unsoundness of the first. And now will be experienced one great value of the diligent and continued observation of Nature which has been urged ; by it the designer is enabled to dispense, to a great extent, with the actual presence of Nature during composition, the knowledge which has been obtained affording certain information as to the probable appearances resulting from the various requirements of design, whilst, without such study, he will fail of achieving either facility or felicity of design,

and even to complete or execute from Nature that which he may design, will be to him a difficult, or perhaps impossible, task.

In the arrangement of the various parts of a group of flowers, or of a single specimen only, clear perception of some settled aim or purpose is the rock on which such arrangement should be founded. Thus, if the intention be but to derive pleasure and instruction from the representation of some specimen of acknowledged but perhaps peculiar beauty, care should be shown so to arrange it, that nothing of its beauty be lost or hidden. Advancing a step in importance of purpose, if a particular arrangement of form, chiaroscuro, or colour be desiderated, the various flowers introduced should be selected for their individual capacity to carry out and illustrate the design. Again, on the contrary, if certain flowers only are placed at the disposal of the designer, the design must be formed with the idea of making the most of the material available. These different conditions, however they may intermingle and modify each other, require for their development precisely the same rules to be observed. The same care must be taken in every case, to obey the laws of perspective, linear and aerial, to secure harmony of colour, and agreeable distribution of light and shade. To linear perspective is due the apparent change of form which flowers, and parts of flowers, not only individually but collectively assume, according to their position with regard to the point of view. The foreshortening of the smallest leaf or petal is governed by the same rules as

those which regulate the drawing of the most complex group. To illustrate the change of form, caused by alteration of position, take a single leaflet of a Rose leaf. Look at it lengthways, the edge being turned more or less towards the eye ; the form will then appear much narrower than is really the case, and the veins or ribs seem to run more longitudinally with the leaflet than they actually do. Reverse the position, and regard the leaf from either end ; and these appearances will be changed. It will look broader, and the veins will seem to cross the leaf at a more abrupt angle than when seen in a full face position.

Aerial perspective, though less room is allowed for its development in Flower Painting than in many other styles, yet is of great importance ; it lends its aid to assist linear perspective, by subduing colours according to the greatness of their distance from the eye ; thus, giving roundness to the design, it increases the effect of foreshortening. But light and shade is the great agent to be employed in giving roundness and substance to any subject, or disposition of form selected ; in the smallest and simplest, its influence is as powerful as in the largest and most complicated groups. As in painting a single blossom of the Cabbage Rose, when the light is massed on one side of the flower, and the shadow on the other, straggling petals carry the one into the other, and break up into picturesque irregularity what would otherwise be monotonous ; so in a group of many flowers, having the light and shade similarly disposed, the two should be intermingled and

contrasted by projecting and loosely-arranged blossoms or leaves, conveying fragments of light into the mass of shade, and morsels of shade into the large body of light.

To aid the effect, judicious use should be made of the great resources afforded by the varying intensity of colour in flowers, gradating as they do from the purest white to the greatest depth of positive colour. By such aid, the greatest light may, with advantage, be disposed in the centre of the group; and, if desirable for effect, brought into contrast with the deepest shade employed in the design. The same principles are equally applicable to colour; the objects may either be disposed in well-balanced masses, composed of warm tones opposed to cool ones; or, by judicious mingling of the two, the brilliancy of any one colour may be enhanced or subdued as may be desired, by the juxtaposition of others. Reference to a former part of the work will furnish information as to what colours will afford the greatest contrast; they are precisely those which, when mixed, most effectually subdue each other—this fact indicating that the greatest contrast in colour is also the greatest harmony.

Thus, in design, the three elements—form, *chiaroscuro*, and colour—should be treated, not as antagonistic forces, but as one harmonious whole, reflecting and imparting to each other their mutual beauties. Light and shade, brought to the assistance of Form, gives substance and reality to the outline or skeleton; whilst the infusion of colour, like the breath of life, imparts

the grace of animation, supplies what the others lacked, and receives from them a local habitation, if not a name.

One important feature in design, which must not be forgotten or neglected, is the general arrangement and composition of the background, under which title are included all those portions of the picture situated at a greater distance from the eye than the group, or object forming the actual subject. It should, in every case, be treated with the view of aiding the pictorial effect of the subject; but from want of knowledge of the general principles of Art, so great difficulty is often experienced by Amateurs in accomplishing such an end, that it is too frequently slurred, and treated rather as an unfortunate necessity in design, than as affording opportunity for increasing the power of the composition. One circumstance which often gives rise to great embarrassment in designing such a background as shall assist the general composition is, that the figures forming the group or subject are frequently so completely arranged in form, chiaroscuro, and colour, as to leave no room for any extraneous addition with advantage.

Therefore, in arranging the principal group, great forethought should be exercised to avoid such completeness; and the design either so cast as to demand, from the prevalence of particular combinations of form, chiaroscuro, and colour, completion by a background; or care must be taken to render the subject so complete as to dispense with one altogether. Thus the chiaroscuro and colour of a group should be arranged in such

a manner that the outline may, by its varied—yet not frittered—character, be agreeable to the eye, if only relieved by white paper; or else, so that a background may be supplied, which, by its own variety of character, shall impart the necessary amount of diversity in the relief of the outline. Much, moreover, of the charm of a drawing depends upon perfect unity of sentiment being preserved throughout the design. If the subject of the picture be of a refined and elegant nature, the accompanying background should correspond in delicacy, whether representing unoccupied space, or objects of secondary importance and interest; but should the subject be of rustic, or picturesque character, the same feeling should be carried out in the accessories.*

The same remarks will apply to the consideration of the foreground—that part of the picture which projects nearer to the eye than the principal group or object; never forgetting that, to this, both foreground and background should be rendered strictly subservient and accessory.

And now, taking farewell of his Pupils, the Author, in conclusion, reiterates once more his injunctions to them, to be faithful to themselves and to that Nature which they profess to illustrate; and ventures to express a hope, that he has, to some extent, accomplished for them the purpose expressed in his Introduction: in

* In the finished group which is given as a frontispiece to this work the sentiment of rusticity has been endeavoured to be carried out, by the broken plaster of the cottage wall, the common earthenware jug in which the flowers are grouped, and other accessories of the design.

striving to accomplish which purpose, though he has not attempted to conceal, he yet has not magnified, the difficulties of the way, but has endeavoured to prevent them from becoming stumbling-blocks, by suggesting the best means of surmounting them.



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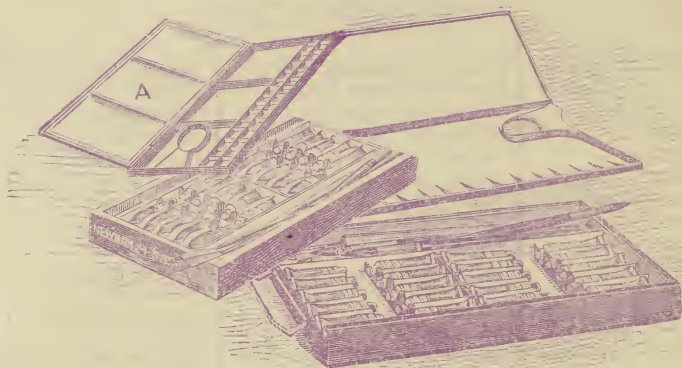
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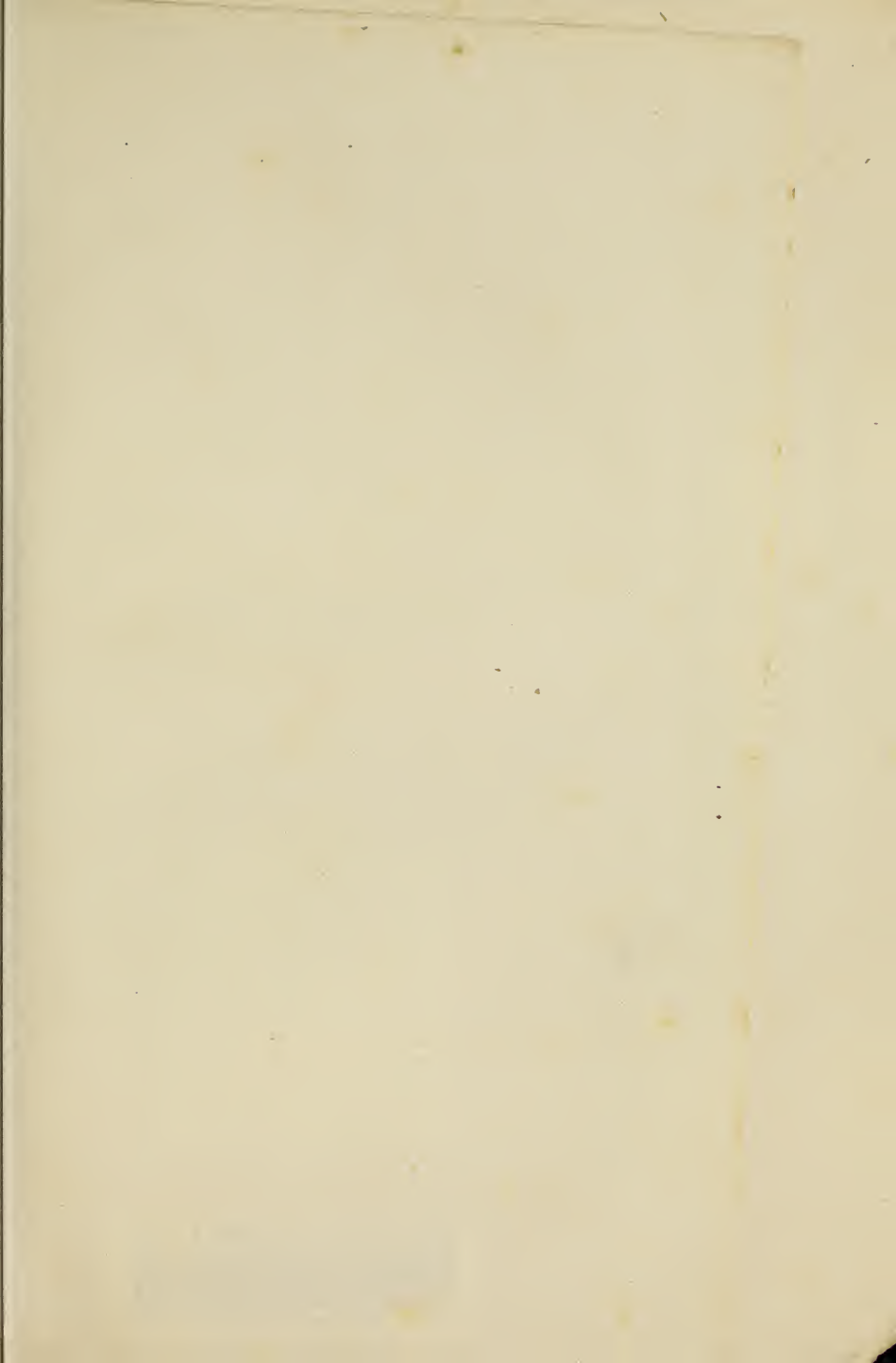
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